## HOW HE ADAPTS HIS PLAYS TO THIS COUNT



NATALIE ALT and THE FOUR WAITRESSES in "THE GRASS WIDOW."

"The question of how one learns to adapt a play has been answered a score of times and in a score of ways. It is a question that cannot be covered by a short answer."

The question of how one learns to deverything to the dramatist. It means adapted a score of times and in a score of ways. It is a question that cannot be covered by a short answer.

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ered by a short answer.

"I read a play through with one idea in mind, its humanity. When I come to something that is distinctly national rather than broadly human I ask myself, 'Can this be bridged over?'
If it cannot I lay down the play right there and start another one. For ex-ample, a very good and exacting French play might be written about honor as the French understand it. Honor would be the main theme, would explain the motive of the chief characters. But honor as it is understood in the United States is essentially different from that of France. Such a could never be successfully

"The continental point of view toward risqué situations is also different from ours. In some ways I think it considerably more wholesome, but that is not the point; the point is that it is different. The theatre abroad is nore for mature people than it is here. You seldom see young girls in a con-tinental theatre, and you never see them unless accompanied by elder peo-ple. The jeune fille does not dictate the policy of the theatres there so strongly as here, and an adapter has to take that into consideration.

Only a small number of good plays have been made from books. To the dramatist who knows his business the novel offers no inducements, only difficulties. The novelist can jump from the interior of a cab or an inner consciousness to the top of the Himalayas and never break a bone, but the dramatist must tell his story in three or four spots and in closely knit sequence of incident and motive. The characters must be those which belong to this limited environment and move logically in and out of it, with of development and prop erly graded relation to each other.

The ordinary play has to make its audience, but a book play is supposed to have a prepared audience. The public which has accepted and liked the characters of a book seems to have a desire to see them realized in flesh and blood. Here, too, the dramatist must exercise great caution and far seeing judgment. Frequently he must omit the very characters in the play which most appealed to him in the book and he must be prepared satisfactorily to account for the omission a play that will be the truest and to the book's public.

"Under play limitations, too, he must the American people; the people of the change some of the characters and United States, I mean, and one that construct a new story that must bear | will faithfully reflect the wonderful a resemblance to the book story. In fact, his only chance to write a play kind generally by the frightful suffers to read the book carefully, and then throw it aside and forget as much of for democracy, for we are beginning it as he possibly can, and then he must get outside himself and be able to reject what has impressed itself st upon him. The dialogue of the book too would seem stilted and unreal in a play, except in the rarest of

"Things in the book that pass by the reader and are accepted by him because of the beauties of style and cleverness of the author's obscurity or special pleading would be absolutely

## THE FRENCH THEATRE.

"Barberine," Alfred de Mus "Barberine," Alfred de Musset's comedy in three acts, and
"Le Pain de Menage," a one act
play of Jules Renard, will open
the third bill of the Theatre du
Vieux Colombier on Tuesday.
This will be repeated on Wednesday and Friday evenings and
Thursday and Saturday matinees.
The three one act plays of
Becque, Merimee and Moliere
will be repeated on Monday and
Thursday evenings, and "Les Thursday evenings, and "Les Fourberies de Scapin" will be given again on Saturday evening.

given again on Saturday evening. Jacques Copeau will take the part of Pierre in "Le Pain de Menage," and Lucienne Bogaert will play Marthe. There are only two characters in this comedy of Renard.

The cast of De Musset's "Barberine" will be as follows: Beatrice d'Aragon, Valentine Tessier; Count Ulric, Emile Dhurtal; Astolphe de Rosenberg, Jean Sarment: Uladialas. Emile Chifoliam; Polacco, Francois Gournac; Barberine, Paulette Noiseux; Kalekairi, Madeleine Geoffroy; The Inn Resper, Lucien Weber; Courtiers, Robert Bogaert, Paul Jacob-Hiana, Marcel Millet; Officer, Andre Chotin; Torch Bearers, Jacques Vildrac and Marcel Chotin; Ladies in Waiting, Mille. Maistre and Jacob-Hiana.

play where so many others had failed, audience sees, is the important thing that are considered and passing night the stage remains in said:

The question of how one learns to

LEO DITRICHSTEIN

did before the conflict. Standards have

changed: conditions have altered

ideals, and the stage will visualize these

IN "TIGER ROSE."

Effect.

The scene is that of a broken down tions occurs, when the world's war is cabin in the Canadian woods. To it Rose Bocion has directed her lover in his flight from justice. From it she hopes to send him forth to safety, hopes to send him forth to safety, wild flower of the great "In this field of endeavor she made "In this field of endeavor she made in 1907 with the Zarzuela in Here this wild flower of the great woods comes in the middle of the night in loyalty to her promise. Here she adjustment to be two weeks run in New York. No one act, 'The Barber of Seville,' in the vive. How is this adjustment to be two weeks run in New York. No one And producers had better get together by the Red Cross, to whom the entire one act, 'The Barber of Seville,' in the vive. How is this adjustment to be two weeks run in New York. No one And producers had better get together. and her sweetheart are trapped by Michael Devlin, Royal Northwest mounted policeman, who is the arch enemy to the happiness of the girl he has nicknamed "Tiger Rose." Here she turns the trick of the treacherous Irishman. Crouched by the door, she holds him at bay. All night she keeps her vigil with revolver levelled at Devila. Through the indication of the passing hours the curtain remains up. There is no sound save the occasional cracking of a dried branch. There is no light save that at the end of Devcigar, which he puffs intermittently. The audience knows the girl s there, and is sure that her attention to Devlin's slightest movement does victory one is equally sure, but what



EDNA MUNSEY

changes. But this play will not be ex- intense are these moments that the pressive of the people as a people, be-impulse is to climb up on the stage cause we are changing so rapidly in and find out if there has been any He Talks Despondently of the our manner of meeting with arising change in the situation.

conditions; we are being reconstructed Then gradually the thread of the and reformed in every phase of life; story is picked up by a marvellous our characters, our home. State, change of light. The gray dawn bathes lish language that adequately definance, prisons, schools, institutions, the scene, revealing the girl still at her scribes the theatrical business in the public and private charity, the condi- post. The cold, misty light accentution of municipal and rural associa- ates the weariness of the drooping cording to L. Lawrence Weber, one of tions; everything is changing, but al- figure, the whiteness of the elfin face. ways and everywhere with a view to the social justice, equity, charity, and also outlines the outwitted Irishman. Then, little by little, the mist fades as the glory of the Alberta sunrise creeps over the woods and cabin. The effect of this passage of time, this evolution of night into dawn, in ameliorate the condition of mankind! ten one of these days and it will be ful lview of the audience, is a daring along constructive lines alone, for the stroke of the producer's art. He has destructive play is a thing of the past." made his unique accomplishment so completely within the atmosphere of the play and with such a faithfulness to nature that the most fastidious sense of the fitness of things is not Eloquence Over a New Belasco offended.

PRESS AGENCY A LA ESPAGNOL For the flight of time in the action Passionate Paffers Exist in That

of a play the law of the theatre is a lowered curtain. No producer has ever dared indicate the passage of a night in full view of an audience without the use of some device or entertainment to hold the interest of an audience until David Belasco ignored all precedent in his presentation of Happy Land Also. There are press agents in Spain, which, being a land of culture and art, naturally must have automatically produced such agencies of appreciation all precedent in his presentation of all precedent in his presentation of the good, the true and the beautiful the nearest approach that has ever the nearest approach the nearest approach that has ever the nearest approach tha

BO DITRICHSTEIN has just raw in the fixed quantities seen and intermezzo written as an interpolation and globular little soprano of the

Valencia, interpreting Lucia de Lammermoor.

Brothers Velasco.

"The success won in that theatre gave her name and fame, and she arrived at Buenos Ayres, where she worked in the Mayo Theatre of that capital for four years.

"She returned to her country-to the Apollo in Madrid-and from that theatre she went to the one of the Zarzuela, where she took the part of Erg by Lehar; 'Las Golondrinas' of the disappointed Spanish master, Usandisaga, and 'Al fin Solos,' also by Frank Lehar.

"She sang with such extraordinary success 'Maruan' of the master Vives brain is evolving new schemes for his that she signed a contract to sing it victory one is equally sure, but what in the Royal Theatre before their Majesties. In this same theatre she sang later the opera of the composer Chapi, 'Margarita la Torrera.' Art in either sex impresses him, as

this account of the fat little dancer, Antonio Bilbao, shows:

"He was born to dance! At the age of 5 years his nimble feet were already provoking hearty applause in the cafes of Spain.

"At 5 years of age he competed brilliantly in the Romero Cafe of Madrid with the two best dancers of that time, Ivaquin El Feo and El Jorobas de Linares. The latter was the most famous that Spain has had. "The fame that he obtained in that stage gave him a contract with the empressario Dulascal, who was charge of the theatre La Granja (a small one especially for the recreation of the royal family), where Antonio Bilbao was applauded by her august Majesty, the Queen Dona Maria Cristina.

"Thus one triumph after another was his in almost all the theatres of Spain, until he contracted for Maria la Bella, a famous Spanish dancer, and left his country in order to make a

tour through all Europe.
"He began his successes in Italy, did six months in Germany, and then danced in Russia, England, Vienna and South Africa. In Paris he worked

for eight years.
"Everywhere else as in New York the success of Antonio Bilbao has

been great and clamorous. "Quinito Valverde has written special music for this artist of the light feet, whom he judges to be a faithful in-

terpreter of the lively and ardent

cadences of his music." MR. WEBER'S VIEWS.

Theatre. Chaos is the only word in the Eng-United States at the present time, ac-

"Cheer Up!" Keeps Ahead.

The Hippodrome spectacle, "Cheer Up!" had the distinction this past week of outdistancing and surpassing all the other productions in town which began their runs this season. "Oh Boy!" at the Casino, which bean its career at the Princess on February so, is the only success in New York to-day with a greater number of performances to its credit than Charles Dillingham's popular pageant at the big playhouse. Its other running mate for record performances was Raymond Hitchcock's "Hitchy Koo," which closed last evening after a run of 217 times. There are but ten theatrical of-There are but ten theatrical offerings now on Broadway which
opened since summer that have
reached the century mark, and
"Cheer Up!" leads the list with
185 performances to its credit.
"The Very Idea," which has but
one more week at the Astor,
comes next with 152 presentations recorded to date. The
greatest number of performances
at the Hippodrome also means
the largest number of patrons by
many thousands, as with the
enormous capacity of the huge
auditorium "Cheer Up!" has
played to nearly a million people
since the season began. since the season began.

the owners of the Longacre Theatre. Mr. Weber is one of the thinking men in the theatrical business and is interested financially in every branch of the theatrical game from the moving picture to the legitimate stage. He has inancial interests in a score of first class theatres in Manhattan and is in position because of his varied interests in both theatres and attractions to know the exact status of the business. And he says its' bad, worse than it has ever been before, and that if something is not done and done quickly a great many men are going broke and thousands of actors and other employees are in imminent danger of being deprived of making a liv-

Among his associates Mr. Weber is regarded as a shrewd, far seeing individual, who is not given to making rash assertions. So far as the public is concerned they know little about him. But in the theatrical world he is a power. For years he has studied all angles of the amusement game. When he says a situation has reached the serious stage he knews what he is talking about. Such a stage has now been reached, and Mr. Weber says that every one with a dollar invested in the business knows it. Conditions are terrible, and have

been getting steadily worse for several weeks," raid Mr. Weber yesterday. The question for men who are heavily interested financially in the business s. What are we going to do about it? quickly. Let us do some thinking about this question. The amount of money made such a successed adaptation of "The Hing," which is amusing so many at the Cohan Theatre, that his method of working in this field is interesting to learn. Mr. Ditrichstein, who succeeded with this play where so many others had failed, play where so many others had failed, play where so many others had failed, play and consequently The such as an interpolation and globular little soprano of the start is in the producing end. Of the play.

In "Tiger Rose" there is offered was moved to write in this cloquent troups in "The Land of Joy," that he opone on the stage, if such matters of the play.

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In "Tiger Rose" the play of the play of the play of the business will natu son they made good and hoped for "Now we are in the throes of a

world war affecting every line of Rose Bocion has directed her lover in opera didn't have a large following is rical business should be affected too. gether he starts with a salary list of the line. English managers had to Home knitted kinds will give the "She was a great success, but the is only to be expected that the theat- their ability and reputation. Valencia and she left the bel-canto for And the men who control the business, along with every single person em"In this field of endeavor she made ployed by them, must meet these right. If it's a failure he is lucky if try the plan of having the artist share to the provention of the plan of having the artist share to the provention of the plan of having the artist share to the price paid for them. The plan of having the artist share to the price paid for them.

concerned is to do it amicably. as the subject of retrenchment comes business is hazardous—and who will to cut the salary of the actor. No business can exist unless the man who invests his money in it has a reasonable chance to realize on his investment. If investments suddenly ccase there will be no work. That is the producer and the business is hazardous—and who will business is hazardous—and who will business relations of the producer and the investment is described business is hazardous—and who will business relations of the producer and the unit of the producer and who will to this pressing question. "When the business relations of the producer and the unit of the producer and who will to this pressing question. "When the business connected in the producer and the unit of the producer and who will to this pressing question. "When the business connected in the producer and the unit of the producer and who will to this pressing question. "When the business connected in the producer and the unit of the producer and t the situation that faces the actor and vive the war conditions. Some co- the public." every one else connected with the the-atrical business. Conditions are such

that people are not attending the theatres in the numbers they once did. This condition is general all over the country. New York, Chicago, Boston are all affected by the general slump. "Take New York for example, No

atre owner and the producer. The and cannot go on. Many producers are beginning to realize it. The mediocre attraction that would ordinarily stand a chance of at least breaking

months. They quit because of

even stands no chance now.
"We are facing conditions brought
on by warfare. It is all right to say that even warring nations must have amusement, but who but the people do. That being the case the business invested in the first class theatres in must be readjusted and the first place Manhattan alone is not less than \$25 .- to start is in the producing end.

vigor of her own in the sweet songs of the good, paid salaries as usual, and if this is a conservative smount for there was a loss at the end of the sea- musical play. Before he gets one cent clation with whom I have discussed and in sizes running from nine to in return he must invest that amount if he pays his bills as he goes along. He hires a cast. His leading players demand and get \$500 to \$1,000 a week. business and human endeavor, and it Others receive salaries in proportion to

operative scheme, it seems to me, is the only solution.

"Now let us see how a cooperative plan will work. Assume the manager agrees to accept one-thirtleth of the cost of his production each week (thirty weeks being looked upon as the usual theatrical season). Then the arsingle attraction rated as a success is tists are engaged at their regular saldoing the business that it should be doing. Plays that would ordinarily run here a year now only last a few the financial risk. Then distribute the run here a year now only last a few business. No one suffers but the thea great success be attained the artists salaries of the players remain the stand to receive twice or three times same, the salaries of the attaches the their regular salary. If the play fails same and the unionized forces are actually geiting more now than ever all they have lost is their time, as the before. This condition is intolerable producer then must stand the loss of all may enjoy the hoped for success.

proud to take the artists into partnership then proceed in the old way, but I believe a universal adoption of amusement, but who but the people this cooperative plan will not only themselves are to say what kind of enable the theatre to weather the war Canada have taken the affair. in amusement they will buy? We might time condition but will bring the artist charge. Hundreds of motors will be as well face the mat that they are and the manager closer together, as not buying the kind they ordinarily each will then be able more clearly to diers who are unable to walk to and see the viewpoint of the other and from the playhouse. At present there thus be able to remedy the many evils are a great many men in Toronto who

agers Protective Association think the number will be donated. cooperative scheme is the most rational yet proposed, and the few

brought about, amicably or by coer- but the producer has suffered and the and come to an agreement on it. That on? The best interests of every one theatre where the attraction played is why I have proposed that the varaoncerned is to do it amicably.

"Now I am well aware that us soon the enterprise have been paid. If the ness devote some time and thought

Maude Adams during her engagement at the Princess Theatre in Toronto next week is to give a performance of "A Kiss for Cinderella" for the entertainment of the convalescent soldiers from the battlefields of France and Belgium who are filling

the hospitals of the Canadian city. The Toronto people are very anxious that Miss Adams should do something remainder of the intake of the pluy pro rata among the artists engaged. Should a great success be attained the artists loss to suggest just what they ex-pected of her. Those who remember their regular salary. If the play falls they are bound to get some salary, and of Cledralla's applications was to assist of Cinderella's ambitions was to assist producer then must stand the loss of in nursing the wounded from the batthe production. Let every one from the humblest member of the company idea that she give a performance to the humblest member of the company shara in this cooperative plan, so that all may enjoy the hoped for success. "If some of the producers are too guests. The idea was received joyously and Friday afternoon of her week is set for the performance.

Several committees of ladies as well that now exist in the conduct of the have lost either one or both legs and nusement business.

"The time is here for the artists to 2.000 it is feared that it will not be share the hazards of the business, large enough to hold all the men eligi-Many of the members of the Man- ble to attend the performance.

Nice woollen "socks for soldiers" in members of the Actors Equity Asso- the color approved by Uncle Sam it agree that it is feasible. This or twelve, home knitted or bought at the some other scheme to lighten the store-will be the price of admission present burdens must be taken up to see "The Grass Widow" at the Lib quickly for the best interests of every erty Theatre next Wednesday afterone concerned. It is either this or noon, December 12, when a "Socks

## NEW YORK'S LEADING THEATRES AND SUCCESSES



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4th MONTH! Comedy Success of the Season! DAVID BELASCO

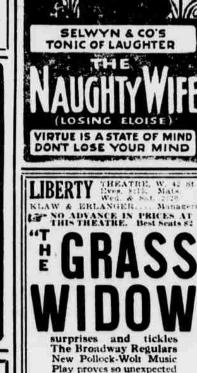
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Music & QUINITO VALVERDE with RAYMOND HITCHCOCK AfterTheatre Supper - Dancing

Michael Angelo said: I'M some sculptor but I never carved a Stone like Fred in Jack O'Lantern-Globe Mats Wednesday (pap. prices) & Satur Is

iard Mack's story of the great Northwest was dared by Mr. Belasco himself
at the time of his production of
"Madame Butterfly." There was at
that time in that offering a distinct
difference, however. True, the curtain
remained up for fourteen minutes during the action of the Japanese tragedy
while the night was supposed to steal
by. During that period, however, a
forty-two piece orchestra held the rapt
attention of the audience in an exquisite rendition of the William Furst

other countries. But when they are
cultivated enough to write English—
very much as she is spoke in Spain—
very much as s

TIGER ROSE DAVID BELASCO LYCEUM CAST INCLUDES

CAST INCLUDES

LENORK ULRIC, WILLIAM COURTLEIGH, WILLIAM CHACK THOMAS
FINDLAY, PEDRO de COR
DOBA, EDWIN HOLT
CALVIN THOMAS, FUI
LER MELLISH, ARTHUR
JWOOD, EDWARD MACK
JEAN FERRELL. GEOCOHAN THEATRE APTEN



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Town Topics says:—"The music is the freshest and meet tuneful we have beard in many a day. If goes with a tim that is little short of abandon and in a riot of oler and movement, that almost clogs the armas." XTRA MATE. XMAB & NEW YEAR'S